

THE R.C.M. MAGAZINE



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THE R.C.M. MAGAZINE

*A Journal for PAST &
PRESENT STUDENTS and
FRIENDS of THE ROYAL COLLEGE
OF MUSIC, and Official Organ
of THE R.C.M. UNION..*

'The Letter killeth, but the Spirit giveth Life.'

Editorial

"Not the great historical events, but the personal incidents that call up single sharp pictures of some human being reach us more nearly."

—OLIVER WENDELL HOLMES.

The anxieties of the times are indeed manifold, and it is natural enough that the College should share in them. So many events have occurred during the past Term which closely and deeply concern us that it seems desirable, for once in a way, to turn the Editorial into a news-column, a function which it has seldom fulfilled.

There is no reader of this Magazine, and no member of the R.C.M. Union, who will not hear with the utmost regret of the serious illness of the Union's devoted Secretary, Miss Marion Scott, who, after a prolonged period of ill-health, underwent a severe operation on August 1st. Happily the operation was successful, and Miss Scott's condition is so far satisfactory, though her recovery must of necessity, be slow. If, as many hold, there is something helpful and even actively curative in the power of thought, the patient should speedily be restored to health, for the thoughts of hundreds of friends and admirers, within College and without, will be constantly with her.

* * *

The numerous College friends of Mr Purcell Warren will read with profound concern that he was reported "missing" on July 4th, by the War Office. Happily, from private information given to the family, there are good grounds for the hope that he was unwounded, and that he is a prisoner of war, though at the time of writing no word has been received from him.

We know that it is often extremely difficult for prisoners in Germany to communicate with their relatives, and it is frequently long before any direct news is allowed to filter through to England. The College will await this news with eagerness, for it is not too much to say that Mr Warren was one of the most popular scholars of recent years, as well as one of the most distinguished. He endeared himself

to all with whom he came in contact, and his gifts, whether as leader of the orchestra, solo-violinist, composer or pianist, were so abundant that the success of his career was never in doubt. He answered his country's call at the outbreak of war, being one of the first of the College boys to enlist. He had been twice to France, first as a private, and later as Second Lieutenant in the 10th South Lancashires. May the fortunes of war restore him speedily to our midst to resume his work at the College—for no one is more missed than "Bunny," as he is always affectionately called by his friends, and such as he can ill be spared.

* * *

A glance at the Obituary notices in this number will show that Death has dealt heavily with the College during the past few weeks.

Mr Graham P. Moore, who met with a fatal accident while in Australia, was well known as a composer to the larger world outside the College, and as a piano teacher he will long be remembered by several generations of Collegians, whose affection he held in a remarkable degree.

The notice of Mr Hamish MacCunn, whose loss we all deplore, has very kindly been contributed by Mr Marmaduke Barton, his old friend and fellow student. MacCunn was one of our very first Scholars, and certainly was one of the most brilliantly gifted musicians who ever crossed the portals of the College. Like Mendelssohn and Sterndale Bennett, composers with whom (despite his own picturesque individuality) he may be said to have possessed some slight artistic kinship, he developed early, and astonished the public, while still little more than a youth, with such brilliant works as "The Land of the Mountain and the Flood" and "The Ship o' the Fiend." Nor must his contributions to British Opera be ignored; if Opera had had more chances in this country there is no room for doubt that he would have been one of its foremost exponents. As it was he became widely known as an able and resourceful conductor, and thus did much good, if unobtrusive work in the cause of native operatic art. In mourning the loss of this greatly gifted man we may well feel pride in remembering that he was one of the earliest fruits, so to speak, of the College, for was he not almost the first pupil to win wide honour for the institution by his works?

* * *

This little record of news cannot be brought to a close without reference to the retirement of Mr Franklin Taylor from the teaching staff. This is neither the time nor place to attempt an estimate or appreciation of Mr Taylor's life-work—for such we may truly call his association with the College, which dates from its opening. Happily he is still with us, and in touch with us, and we are all quite sure that he remains keenly interested in the institution he has served so long and with so much inspiration.

No teacher ever had more devoted pupils than Mr Taylor, and no teacher ever more completely deserved such devotion. One and all will join in wishing him good health and happiness, and a long enjoyment of the rest he has so richly earned.

Director's Address

MAY 1, 1916

"Omnia mutantur, nos et mutamur in illis"—BORBONIUS.

It is very useful to have to adapt ourselves to changed conditions. Everything that has life in it is always changing, and if people cannot adapt themselves they get left behind and cease to take part in the general progress of the world.

The first change, which, at the moment, may strike those of you who have been at College at this time of year before, is that I have not to pronounce farewell benediction on recently-departed scholars and students of pre-eminence. This is, as one may say, the external and visible sign that we have changed the time of ending the College year from the end of the Easter term to the end of the Summer term, as I told you and explained to you some time ago we should do ; the obvious and pleasant result of which is that we still have with us a good many distinguished members of the College family who otherwise would have departed. A less pleasant result is that we still have to tackle the multifarious operations of the examinations for Scholarships, which we

should otherwise have comfortably disposed of last term ; and, what concerns you more intimately, we have to experience the rigours of the Annual Examination at the end of this coming term—a thing we never did before.

And there are other changes too. I said last term that we should keep up our usual activities to the utmost in spite of adverse circumstances. But there is one valuable but unlucky branch of our work which has collapsed in spite of all our efforts : for the wind ensemble class could not assemble when there was only one wind instrument player left to assemble with, the rest having been drawn off into various branches of the fighting services. Another change we have to reconcile ourselves to is to do without our Annual Opera for the present, for war conditions have made it inexpedient, as well as impossible. But I may tell you that we are trying to develop an Opera Class, which may, in some ways, make up for the loss of one of the most conspicuous and useful of our yearly functions.

These are little intimate domestic changes, which seem small by the side of the overwhelming and incalculable changes to which the rest of the world as well as ourselves is constantly endeavouring to adapt itself.

We have indeed been learning to adapt ourselves to new and very harassing changes ever since August 1914. Our ranks have been thinning incessantly as more and more pupils have been drawn away to such changes as bomb throwing, and enduring the dangers and discomforts of the trenches, and the risks of ballooning, and the tedious waiting for their turns in camps and places where they drill. I think it may give us new pride in the musical species that the members of the College who have to adapt themselves to such aggressively different conditions have shown themselves as hardy and as ready for rough and dangerous experiences as men who are not concerned with the beauties and subtleties of art, but have confined their energies mainly to bodily activities.

The war has given us enlightening experiences, many of them such as we did not at all anticipate. I used to think that military life and the excitements which are inevitable in it would deaden men's interest and susceptibility to the peaceful subtleties of art. But we have proofs on all sides that even in the trenches boys who are musically disposed keep their love of their art as warmly as ever. I recently heard of a very

gifted young musician who went through the dreadful fighting and other horrors of Gallipoli occupying the intervals by writing a Violin Concerto. I also heard of one of our boys who was occupied at night in creeping across "no-man's-land" to the German trenches and saluting them with murderous bombs, spending his spare time in the day, not fifty yards from the Germans, reading Orchestral scores; and in one of his letters he told me he had been greatly refreshed by receiving the College Magazine by post in his trench. We have had experience ourselves of delightful Orchestral Music which one of our most brilliant scholars wrote when he had a spell off from drilling, on sick leave, which we took the earliest available opportunity to perform at an Orchestral Concert. As things go it seems not impossible that we might, at the end of the war, have a Concert of works composed in the trenches and the prisoners' camps. It would be one of the most inviting and consoling proofs of the versatility of human nature.

The war has provided us with plenty of thrilling vindications of our art. We shall always remember the story, which was made into a poem by Sir Henry Newbolt, of an incident in the terrible retreat from Le Cateau; when a whole crowd of our soldiers of the rearguard arrived in a French village so utterly exhausted and broken that they sank down on the doorsteps or anywhere they could throw themselves, and their officers could not move them in spite of the fact that the Germans had already arrived at the outskirts of the village, till Major Tom Bridges happened to see a couple of men in a Café playing a cornet and a clarinet and commandeered them, and also bought a couple of penny whistles and a toy drum in a toyshop and started them playing a march, which got the broken men on their legs again, and kept them going till they were safe from pursuit with the rest of the division. An equally splendid story is that of Piper Laidlaw, who lifted the men of his regiment out of a trench to make an attack on the enemy across the open by marching up and down in front of the trench in a hail of bullets and shells, playing on his pipes, and deservedly won one of the most unique Victoria Crosses that ever was bestowed. And we hear of other bandsmen besides Piper Laidlaw who have won Victoria Crosses; and of military bands that have performed close to the trenches to the accompaniment of roaring cannon, and of the spirit that music puts into the men; and we can see for ourselves how they step out with a spring that is a joy to look at when the bugles or the fifes inspire them. The sacrifices our own College

pupils are making in such large numbers is a vindication of our art too ; and so is the fact that so many of them come back gladly to see how we are getting on whenever they get a short release from the turmoil of warfare. I am disposed to think that our art would be further vindicated if more of the people at home took their opportunities to hear inspiring music. It would steady their disorganized nerves and keep them from girding at men who are coping with colossal difficulties with steadfastness and devotion. It might keep them from abject cowardice about their own paltry personal dangers and discomforts, and from gorging themselves with rotten rumours.

There is one thing, however, one has to keep in mind in this connection, which is the very strange arrangement of the affairs of the Universe by which there are a vast number of people from whose composition all understanding of music has been left out. To such people the joy of others in what appears to them to be meaningless must be very trying. It is no wonder they should argue that it is quite superfluous, and make biting sarcasms at its expense. But there is a still larger number of people who have a certain allowance of musical sense, but prefer music which is trivial, jingly, foolish, blatant, or brutal. But, again, music is not singular in that respect, for only a very limited number of people appreciate the best of anything. It requires a certain development of intelligence and character to appreciate fine literature and poetry, and fine dramas and fine paintings, and fine architecture and fine sculpture. We did have a dim kind of expectation that the anxieties and sorrows that are inevitable to war-time might make people take their arts a little more seriously. We have to acknowledge disappointment. It turns out that the excess of strain makes them disinclined to give their attention to things which engage their minds and feelings deeply. They dread the serious attitude of mind which might make the horror of slaughter and maimed and mangled human beings quite intolerable. When they have undergone terrible experiences they want distraction. They mainly want what amuses them and serves as a sort of lively jollification ; things to laugh at and be gay with. They do not want music to lecture them and put on serious airs when they are battered, but to smile and be merry. And as commercialism has laid its grip on the music that merely smiles and skims the surface of merriment, the standard of quality of such music is inevitably of a very low order.

When the turmoil is over, perhaps there will be a re-action, and people will turn to more genuine kinds of art, and College people will feel that their particular line of activity invites them hopefully again. But there will be leeway to make up and fewer to make it, and there will be lots of things that have got disarranged and have to be sorted and got into working shape again. The fact must be admitted that the strain of the war has made people much more liable to lose control over themselves, and less disposed to restrain the little outbursts of antagonism which make so much mischief. They have lost some of the sense of the consideration which is due to other people's opinions, and their sense of proportion. And it would be great gain if we could get some of it back, even without waiting for the end of the war. As far as the College is concerned, I am not uneasy. It seems to me to be for the most part happy in the absence of cantankerousness and pitiful jealousy, and to have that inspiring sense of large community of aims that is sure to bear healthy fruit. When one thinks how infinitely happier it is to be working in entire sympathy with a lot of other people than to be trying to trip one another up and deprecate other people's doings, it seems utterly incomprehensible how anyone can prefer the latter alternatives. But that is the senseless impetus of the egotistic instincts! It is the personal element that is the enemy. When that becomes assertive and dominative, the individual becomes hostile instead of helpful to his fellows. There is no question of adaptation to inevitable conditions: it is self against the world—the idea of the superman, which has played such mischief with mankind of late!

Everything that happens and every impulse that drives us is capable of being looked at and dealt with from at least two different points of view. There is on one side the person who takes the self-centred point of view and looks mainly to the personal credit he can get out of anything, and on the other the person who is always trying to do his best, and is quite contented to do it in company with other people who are bent on the same objects. It is obvious that the former ministers to ill will, and the latter to good will. The former repudiates co-operation. The intensity of the instinct of pride in him makes him resent anyone else's doing anything well. The other type is ardent to get things done, and he is quite content to get them done in good fellowship. The better he does things the more his life will seem good to him; for the use of life is to get

things done, and as one man cannot do it all, it is happiest to find things are moving when several push cheerfully together.

I quite admit the traps that are in the way. The man who is ardent to please as well as to do things, gets thirsty for recognition. Even if he begins with delight in his work and is sustained by the passion for making it as good as possible, if he gets a little weary, the ardour for recognition gets hold of him, and the insidious little imp of egotism whispers in his ear that he is not getting as much credit as some other fellow worker. That is the way the poison insinuates itself, and one of the things that make life worth living gets turbid. But if men take such tendencies early enough, before selfish habits of thought have become settled influences, it may be possible even for a crude egotist to save his life from being a curse to himself and a burden to other people.

It is not at all difficult to pick out those unlucky people who have been worsted in the tussle with an enemy inside, because they always want to trample on everyone who will not serve to help their personal objects or flatter them grossly for interested motives ; and they quarrel and make mischief and scheme and plot and live in a state of constant friction, and all because their desire to be appreciated is so excessive that they cannot bear anyone to be doing anything but appreciate them.

The difference between the seeker after his own fame and the man who rejoices in good fellowship is like the difference between a man who lives in a pitiful little uncomfortable hole of his own contriving, which he cannot see out of, and the man who lives on the wholesome and breezy top of a hill and can see far and wide all that is going on, and enjoy it. All history teaches that the men we can give our whole hearts to, without stint, are the unselfish ones. They are the people whose single aim is to do the best with such gifts as they have without concern for the personal glory they can get out of it ; and it sometimes happens that they get more honour than those who are always striving especially for it. We have had one such in a very responsible position in the College, and it was indeed something very difficult for us to adapt ourselves to do without him when he left us. I am afraid, by this time, there are a great many of you who had not the good fortune to know that most loyal and beloved friend of the College, Mr Frank Pownall. He resigned his position as Registrar in December, 1913, and lingered on in very bad health till January of this year. If I wanted a splendid example of the qualities I have advocated

I could not wish for a better. You would have to try very hard to find a more completely unselfish friend. You could not think of him and self-seeking together. Such things as his own private and personal interests could never have occurred to him. Whatever he did, from stroking his College eight at Oxford, or joining in the Chorus of a Choral Society, or showing his fine voice and sympathetic interpretation as a soloist, or looking after the interests of the College as Registrar, he did it with all the generous energy he could put into it. And his simple sincerity gave him a large and liberal outlook on the world as well as on music. And the natural result was that he was personally happy. He was always full of fun, always sympathetic, always true-hearted, sincere and unsparing of himself. But he was not mild at all. If any of you could have seen him when he came across a mean, or low, or cunning action! It was a treat to see him boil over with rage at some crafty or crooked piece of humbug and trickery.

Yet he would not let his natural wrath influence his judgment; and he was one of the surest to check hasty decisions in others. And the result was that everyone who really knew him loved and honoured him. He was a splendid and inspiring instance of the true-hearted man, winning affection and honour, such as those who are always looking after their own petty personal interests strive for in vain.

None of those who enjoyed his friendship will ever cease to thrill with pleasure when they think of him. It was one of the greatest pieces of luck the College ever had when he came to devote his energies to its service in the Spring of 1896; and the College, too, was a great opportunity for him, for I do not think any position in the world could have drawn out his fine qualities in the way the College did. And now he is gone I think we can still feel his influence for good in the place. It penetrates through those who felt it in personal contact to those who have not been so fortunate. If he had been here he would have been foremost in helping us to adapt ourselves to the changed conditions induced by the war; and he would have done it with cheerfulness and good humour, and with the large-hearted capacity for holding himself in hand, which would have been invaluable in such feverish times.

VerSES.

TO CERTAIN COMRADES (E.S. AND J.H.)

Living we loved you, yet withheld our praises
Before your faces.

And though our spirits had you high in honour !
After the English manner,

We said no word. Yet as such comrades would,
You understood.

Such friendship is not touched by death's disaster,
But stands the faster.

Nor all the shocks and trials of time cannot
Shake it one jot.

Beside the fire at night some grey December
We shall remember

And tell men unbegotten as yet the story
Of your sad glory.

Of your plain strength, your truth of heart, your splendid
Coolness—all ended.

All ended ! And the aching hearts of lovers
Joy over-covers.

Glad in their sorrow, hoping that if they must
Come to the dust,

An ending such as yours may be their portion
And great good fortune.

That if we may not live to serve in peace
England—watching increase—

Then death with you, honoured and swift and high
And so—Not Die.

IVOR GURNEY.

SUMMER IN ENGLAND, 1916

The lanes and meadows smiling in the sunshine,
In all the beauty of a homely pride ;
With wealth of hawthorn, cowslip, apple-blossom,
The summer of an English country-side.

Have these no message like the tears of Belgium ?
Shall we forget the blood-soaked fields of France,
And, sick at heart with unfulfilled desires,
Our thoughts set free in joy and sweet romance ?

The nations in their anguish look to England :
It is for this her sons have freely died—
To keep unstained in immemorial glory
The beauty of our English country-side !

H. C. C

The Influence of Wind Instruments on the Musical Systems of the World.

PART II.

It is proposed before taking up the thread of the subject commenced in the last issue, to deal with a query and certain critical remarks transmitted by the Editor from a reader.

These remarks are welcomed as probably representing the attitude of other readers also towards the discovery of a musical system of the Ancients, of which, owing to the exigencies of space, not much more than a hint could be given in the R.C.M. Magazine.

The reader in question requests me to state how and why I name the modes.

"The series of notes she calls two *Dorian* conjunct Tetrachords, he continues, would be called (by anyone in England) obviously *Phrygian*. I have consequently no idea what she calls 'Phrygian.' The whole of the first half of her very interesting paper is practically unintelligible unless these things are clear. It is all very questionable anyhow, and highly debatable."

It is well, when faced by some discovery or new conception, to draw a sharp line of demarcation between facts which are incontrovertible, and hypotheses which are debatable. The second part of the article, pp. 56-58, contains a statement of my conception of the harmonic basis of music in Antiquity in the form of an hypothesis, which may quite justifiably be regarded as questionable and debatable, until it has been established by a chain of circumstantial evidence; but the musical system represented by the pipe scales is a *fact* hitherto overlooked. We have absolutely authentic specimens of pipes in museums; the acoustic law can be tested with the greatest ease, and may be given practical expression through the mathematical working out of the ratios. With due deference, therefore, to the opinions of readers who may be inclined to be sceptical, the writer must insist that the system of pipe-scales briefly outlined in the first part of this paper (pp. 52-56), *apart from the nomenclature used*, is an incontrovertible fact of which anyone who will take the trouble can assure himself. The system of sequences, whatever the name given to each, is neither hypothetical nor imaginary, but is based upon an acoustic law, which I do not remember to have seen stated in print. Wherever pipes and flutes, such as those which have been examined are found to be pierced with holes at equal distances, of which the total length of the pipe is a multiple—the pipe measured from the tip of the reed tongue, the flute from the centre of the embouchure—these sequences inevitably result; they may be tested theoretically by working out a formula and practically by means of the divisions of a string. The naming of the sequences is necessarily debatable ground, and I claim the privilege of leaving the nomenclature an open question until I have reconsidered the whole subject of the music of Ancient Greece in the light of this very recent discovery.

The names *Dorian* and *Phrygian* (*Doric* and *Phrygic* are preferred by some), as expressly stated at the bottom of p. 53, refer to the Ancient Greek modes and scales, and not to the Ecclesiastical series in which Pope Gregory, as is known, transposed the Dorian and Phrygian, so that the fine, manly, dignified Dorian mode of Plato's day now masquerades as Phrygian, and the Phrygian as Dorian.

The error is a psychological one, the significance of which is evidently not recognised.

I use as criterion the Dorian tetrachord comprised between E and A on the white notes of the keyboard, the arrangement of the component tones and semitones being semitone, tone, tone; if followed by a disjunct tetrachord, the latter extended from B to E, whereas the conjunct began on A and used Bb instead of B \sharp , (both Bb and B \sharp are included in the first diatonic octave of the harmonic series, as 14th and 15th harmonics respectively). The Phrygian tetrachord is comprised between D and G on the white notes of the keyboard, and has thus an arrangement of tone, semitone, tone; a second disjunct tetrachord would follow from A to D, whereas the conjunct, beginning on G, would, like the Dorian, require Bb instead of B \sharp , and would finish on C. These modal tetrachords used in the octave C to C would give the following:—

	DISJUNCT	CONJUNCT
Dorian	C, Db, Eb, <u>F</u> *. G, Ab, Bb, C	C, Db, Eb <u>F</u> *. Gb, Ab, <u>Bb</u> *
Phrygian	C, D, Eb, <u>F</u> * <u>G</u> *, A, Bb, C	<u>C</u> *, D, Eb, <u>F</u> *, G. Ab, Bb

* * *

During the *third*† stage in the development of the pipes, the natural scale derived from a segment of the harmonic series is found on the pipe, and the next, or *fourth*, stage justifies the inference that this was not accidental, but that it was effected through an understanding of the ratios and a knowledge of how to work them out in order to determine the position of the holes. The pipemaker has thus succeeded for the first time in fixing upon the pipe a scale in accordance with a preconceived musical notion, a scale, the notes of which correspond in pitch with the overtones accompanying some given fundamental. These three stages are not merely hypothetical and theoretical, they have been actually traced on the authentic specimens examined and tested. In the *fourth* stage of development, which, in Greece, took place during the lifetime of Aristoxenus of Tarentum, science made bold to correct Nature, giving to the diatonic scale two symmetrical tetrachords, identical in composition and magnitude, separated by the tone of disjunction. This scale

* The note which is ringed and underlined is the Dynamic Mese, the true tonic or fundamental, the note which is ringed only is the thetic Mese or apparent tonic, the drone note in Eastern music.

† The first and second stages were briefly mentioned in the first article.

necessitated 6 holes on the flute, a 7th note—the lowest—being produced by closing all the holes, and an 8th by overblowing the octave with the same fingering. On the reed pipe the process was much simpler, and it is probable that this symmetrical scale came about quite naturally, owing to the inherent properties of the pipe, played by means of the straw mouthpiece already described, in the following manner:—A reed pipe of suitable length with 3 holes bored to give the ratios $\frac{16}{15}$, $\frac{9}{8}$, $\frac{10}{9}$, gives the Dorian tetrachord equivalent to B C, D, E; it is only necessary, in order to repeat the same tetrachord a fifth higher, to use the same fingering, while shifting the position of the lips so as to shorten the vibrating tongue by a third; this manipulation produces the scale in question, composed of two symmetrical tetrachords; it is quite possible that the scale so lauded by Aristoxenus arose in this natural manner, without the help of the scientist, whose function it became to analyse and find explanation for the phenomenon. It is also easy to repeat this tetrachord, or any sequence obtainable from the three holes, an octave higher, providing, of course, that the little mouthpiece be properly cut, with a suitable tongue, and that the performer have acquired command of his instrument.

The rise of virtuosity in playing the *aulos* (reed-pipe) in Greece, brought about a demand for greater facilities and a technique upon which greater reliance might be placed. The first step was to remove the reed or straw mouthpiece from contact with the lips, and to place it in what was known as the *Holmos* (*ὅλμος*) a flaring cup of small dimensions covered by the lips and forming an air chamber, in which the reed tongue was set vibrating by the stream of compressed air from the lips. The *Holmos* was supported by a pear-shaped bulb known as *Hypholmion* (*ὑφόλμιον*), through which the little straw mouthpiece passed into the actual pipe. This contrivance facilitated a more strict and even control of breath pressure, but also deprived the instrument of changes of pitch obtained by shortening the vibrating length of the tongue, and of overblowing harmonics. Then came the use of the double reed, or *oboe*, mouthpiece, less individual and sensitive than the straw single reed. It was then found that by covering the holes bored in a pipe of wood or bone with revolving rings of metal, pierced with corresponding holes, it was possible to give the pipe a larger number of holes than the fingers could cover, the extra holes being opened or closed at will by means of the revolving rings. Several of these pipes, in excellent condition, were

found at Pompei and are preserved in the museum at Naples ; fragments of others are in museums in Cyprus and Crete, and others again were found in 1913, by Prof. John Garstang, at Meröe, and are preserved in the Museum of the Institute of Archaeology (Faculty of Arts) of the University of Liverpool. The Naples instruments have from 11 to 15 holes, and produce a nearly complete chromatic compass, used doubtless to enable the performer to modulate from mode to mode and to play some of the rapid passages which roused the ire and apprehension of Plato. A pipe fitted with another device resembling the levered keys of our modern wood wind instruments has been found in the ruins of Pergamos, and is preserved in the Archaeological Institute at Berlin. Sliding levers, terminating in square flaps, and kept in place by metal bands, under which they move freely in a longitudinal direction, were pushed up or down in order to open or close the holes (otherwise inaccessible) at will.*

A third device, seen on numerous bas-reliefs of the Roman Empire, consisted in using short, movable additional tubes, which were inserted when required into the lateral holes of the pipes with the effect of lengthening the vibrating column of air, and, therefore, of lowering the pitch of the note proportionally, thus foreshadowing the invention of pistons or valves for the brass wind, in 1815, by two Silesians. The main significance of these devices is the indication they give of the desire for increased compass and greater facilities in execution, and, at the same time, the advanced knowledge of practical acoustics they reveal. It has ever been thus : the musical instrument makers, by constant association with their instruments, gain intuitively or empirically the knowledge necessary to enable them to solve problems in practice, and to embody the laws, which scientists subsequently break their heads for many a long day to explain. Reed instruments have been favourites with man from the remotest periods of the world's history ; they have been, as has been shown, blind creators of musical systems, and yet you may search in vain for any lucid scientific account of them which deals with more than certain elementary generalities, or with experimental work with oboe or clarinet, or the free reed.

Thus, while musical systems were developing under the influence of reed pipes and flutes, the aesthetic sense of beautiful tone was likewise

* This contrivance is described and illustrated by Victor Mahillon in his Catalogue Descriptif, vol. iv., 1912. Gand., pp. 190-192.

growing up in man, fostered by the use of stringed instruments chiefly belonging to the genera *kithara* and *harp*, respectively, the favourite instruments of Ancient Chaldea and Greece, and of Ancient Egypt. The cycles of progress in this direction are marked in successive civilizations by the recurrence of the box sound-chest, with well-proportioned ribs, which characterise the cithara—as distinct from the lyre—and all its derivatives in name and structure: the rottæ, guitar, or troubadour fiddle, the cittern, viol and violin, etc.

There is abundant testimony of the feeling for varied rhythms all over the ancient world, which was cultivated by means of innumerable drums of all sizes and shapes, played for musical purposes, delicately with the finger tips, not beaten barbarously with drum sticks as in the West. The complex and infinitely diversified rhythms of the *Tala*, the traditional code of drum rhythms of ancient India, is an example of what can be done with rhythm alone. Striking evidence of the people's sense of rhythm is afforded by the use of horn and trumpet as signal instruments in war and peace. The ram's horn (the Jewish *shophar*), the bull's horn or bugle, short and irregular in bore, had at best two notes—more frequently one—which could be sounded with sufficient power to serve as signal. As variations in pitch were impossible, the meaning of the signals was conveyed through rhythm. We know how readily these rhythms were recognized and understood from a system of rhythmical tablature for the horn, giving all the hunting calls then in use, preserved in an illuminated MS. of the 14th Cent., long before they were recorded on the musical staff, as for instance, in Turbeville's *Noble Arte of Venerie* (1576). Two distinct methods of using the silver trumpets known as *Khatsotsrah* are mentioned in the Bible (Num. x. *passim*): (1) the long single note, not the blast, but an even and sustained blowing, a musical note in fact; and (2) the rhythmical use of the percussive sound produced by tonguing.

The comparatively slow development of the class of wind instruments consisting of long tubes of metal, not provided with lateral holes, is due to the circumstance that the sole range of notes at their service consists of a segment of the harmonic series. The natural compass of the instrument thus contained gaps of varying frequency and magnitude. No diatonic sequence was possible until the craftsman had obtained sufficient skill to produce long tubes of delicate proportions, favourable to the production of the higher harmonics, and even then there were

many handicaps, since the diatonic sequence lay in the extreme high compass, thus imposing a high *tessitura*, which did not always coincide with the finest and most characteristic tone quality of the instrument. Until, therefore, man's ingenuity was able to devise methods of dealing with these difficulties, the instruments were compelled to stand outside the realms of musical art, and to serve only as signal instruments. One of the earliest and the most perfect of all devices to be discovered was the *slide*, its only limitation being that for obvious reasons it can be applied satisfactorily only to a cylindrical tube. The principle embodied in the slide is the power to change instantly the fundamental of the whole instrument at will, by increasing the normal length of the tube. This instrument, which later developed into the trombone, was at first a *draw-trumpet* or *sackbut*. The results of this device were to give the trumpet a greatly extended compass, potentially chromatic, and to complete the family of trumpets by creating powerful tenor and bass instruments, as capable of responding to a demand for perfect intonation as is the violin. The slide appears to have been in use in the West, as far as can be determined from representations of the instrument in illuminated MSS., from the 13th Cent., before the trumpet had been folded, and it was a single slide at first. In the middle of the 16th Cent., the trombone was an accomplished fact ; it had been evolved from the sackbut by increasing the calibre of the bore, altering the mouthpiece and turning the bell into a plane at right-angles with that of the U-shaped branches, upon which works the slide. The *draw-trumpet*, or sackbut, was surrounded with a halo of mystery, for although the mechanical action which produced the sound was noted, the principle involved was understood by the few only, even as late as the 18th Cent.

It is time now to approach the subject of the keyboard, a mechanical device whose influence has been paramount in the development of our Western musical system, by suggesting and facilitating the early steps in harmony, counterpoint, and modulation.

The invention of the keyboard must also be associated with wind instruments, and it is due to the genius of the ancient East. It takes us back to the period beyond our era when the organ was gradually evolving from the fusion of the syrinx, or pan-pipes, with the principle of the bag-pipe, a specimen of which, shaped like a dog, is represented on a Hittite bas-relief on the Dromos at Eyuk, dating from 1000 B.C. The keyboard

came into being in response to a strong desire for some device which would prevent syrinx pipes, fixed in a wind-chest provided with bellows, from all speaking at once. Sliders formed the first step, and served to establish communication at will between the supply of compressed air and the pipes, each speaking a single note. The bag-pipe suggested the idea of sustained notes independent of the human breath for their duration, and obtained by means of a collapsible wind reservoir, or by a wind-chest, fed by bellows. The Ancient Egyptians used the bellows weighted by the human body in smithy work, as is known from a wall painting on a tomb at Thebes-Kourna reproduced by Champollion. Hero of Alexandria, in a treatise on Pneumatics, describes an ingenious and highly developed *Hydraulus*, or water organ, said to have been invented by Ctesibius in the 3rd Cent., B.C., which was provided with a keyboard of balanced keys, attached to sliders by means of hinged levers. This description presupposes the existence of some sort of pneumatic organ, which it is the mission of the water-organ to improve upon by making use of the weight of water to compress the air fed to the pipes. The chief charm of the instrument in its early days was undoubtedly its power of sustaining sound, and the possibility of enormously increasing the volume and variety of sound by the mere process of adding to the number and diameter of the pipes, and to the size of the wind-chest and its pistons or bellows, according to whether the organ was played by hydraulic or pneumatic power.

An early organ of the second century A.D., of which a terra cotta model was found in the ruins of Carthage, had 19 keys, which must have measured about 8 inches by 2. We know from an anonymous writer on music of the 2nd or 3rd Cent. A.D. the six principal *tropoi* in use on the *Hydraulus* at that period, which can be embodied on a keyboard of 19 notes. The inference is that it had occurred to the Ancients to gather together into a sequence the notes of certain of their *tropoi* (Greek, not Ecclesiastical) according to the order of pitch, which, for the 6 scales mentioned by the anonymous writer amount to a chromatic scale extending over an octave and a sixth, with a few gaps. What we do not know is the use the organist made of his keyboard; whether, in extemporisng, he paid strict adherence to the modes, or whether he was free to use the notes of the chromatic compass provided by his keyboard, a contingency which seems inevitable. Further elaboration of this subject

is impossible owing to exigencies of space ; but readers who wish to pursue the matter will find references to the literature of the water-organ in the Encyclopædia Britannica, in the foot-notes to the History of the Ancient Organ [S.V. Organ] an article in which several ancient organs, pneumatic and hydraulic, are illustrated.

KATHLEEN SCHLESINGER

(F. Inst. of Archaeology, Univ. of Liverpool)

The R.C.M. Union 'At Home'

"*Let each man do his best . . .*" —SHAKESPEARE.

"*Mark the musical confusion . . .*" —SHAKESPEARE.

Even the disapprobation of the elements could not prevent our coming to enjoy ourselves at the annual College "At Home," held on June 27th. In defiance of all traditions about sunny June weather, we were treated to a deluge of rain the whole evening, which, by way of contrast, only served to heighten the bright and cosy look of the Concert Hall.

There was no suspicion of the "economy in war-time" feeling about the welcome we received from the hostesses, or the lavish programme of music which was arranged for our entertainment. As in former years, we were given the very best ; and surely this has something to do with the eager way all past and present students look forward to the "At Home," and have only one regret—that it comes but once a year. The spirit of work so prevalent throughout College on the other days of the year becomes submerged for these few hours in our one idea of enjoying ourselves ; all undue restraint is abandoned ; some of us even try a feeble little joke with our respective Professors, and invariably find it well-received. Thursday evening was no exception to the rule, though there were many well-known Union members we would have liked to see, but whose absence we know is well explained in the words "training," or "somewhere in France." Nevertheless, they were not likely to escape our thoughts, as many guests of the evening were in khaki or blue uniforms.

We must specially thank Mr Visetti for his never-failing generosity in sending us flowers and plants to give an air of friendliness to the, at other times, undecorated stage ; a touch of Nature makes just all the difference to the somewhat austere dignity of our beautiful Concert

Hall. Then there was the very welcome refreshment-room downstairs, excellently arranged by Mrs Flowers and her staff, where we regaled ourselves during the interval. Everything was organised with that finish which has characterised all former "Union At Homes," and for which we are indebted to the Hon. Secretaries, who perform these miracles with such goodwill that we become almost in danger of forgetting the amount of work they so willingly undertake.

The programme of music we feel too incompetent sufficiently to praise, but the names of the artists are in themselves enough to show that we heard "the real thing," and certainly there were no signs of bashfulness about the vigorous way in which we showed our appreciation. Of course, the unique item of the programme was Dr. Walford Davies's selection of "audience songs," which gave some of us an anxious moment before we quite realised what we were to do. However, as Dr. Davies was supported by his well-known men's choir, our qualms gradually faded, and, being told by our delightful conductor that we were "slackers," our shyness fled, and we sang and laughed with tremendous "gusto." One of the special side feats of the evening, viewed only by a lucky few, was unconsciously performed by the Director—his spectacles at their usual perilous angle—when he was requested by Dr. Walford Davies and the entire company of guests to come into prominence as conductor of his own work. Such a recklessly energetic shaking of the head began that we feared much for the safety of those "honoured aids to sight," but in the thunder of applause which followed, we became the winning party, and the Director stepped on to the platform.

We came away feeling very happy and proud, and just a little awed at the magnificent performance of Sir Hubert's wonderful setting of Blake's stanzas, beginning "And did those feet in ancient time," which was repeated at the loudly-expressed desire of every one present.

The following was the programme of music :—

SONGS	a. The Willow Song	Sullivan	PIANOFORTE SOLOS—	a. Night Fancies	B. J. Dale
	(from "Othello")			b. London Bridge	Balfe/Gardiner
	b. Whoop! do me no harm, Good Man—			c. Toccata Study	Norman O'Neill
	Traditional Tune, arr. by Sir F. Bridge				Mr E. Howard-Jones
	c. Where the Bee sucks	Sullivan	" AUDIENCE SONGS "—		
	(from "The Tempest")		Conducted by Dr H. WALFORD DAVIES		
	MISS CORAL PLACIDY		and assisted by members of the "MUSIC		
			IN WAR-TIME MALE VOICE CHOIR."		
VIOLONCELLO SOLOS—	a. Elegie	Gabriel Faure	"The Arcthusa," "The Oak and The Ash," "Let the		
	b. Butterflies	Hamilton Harty	Bulge Run," "Widdecombe Fair," "Strawberry		
	MISS BEATRICE EVILINE		Fair," "Green grow the Rushes," "Camptown Races,"		
SONG ..	.. " Flower Song "	Bizet	"Will ye no come back again," "And did those feet in		
	(from "Carmen")		ancient time?"		
	MR SPENCER THOMAS		At the Piano—MISS AURIO JONES, MR HAROLD		
			DARKE, MR HARRY STUBBS		

M. E. C.

The College Roll of Honour

"Out of this nettle, danger, we pluck this flower, safety."—SHAKESPEARE.

The following Pupils, past and present, have joined the Army since the outbreak of the war. Desiring to make the list as complete and as accurate as possible, the Editor welcomes additions or corrections.

Allchin, Basil ..	..	2nd Lieut., Oxfordshires
Allen, Charles B. ..	..	Lieut., Loretto School, O.T.C.
Allen, William R. ..	..	R.N.A.S. (Armoured Car Section)
Armitage, Clifford ..	..
Barkworth, John E. ..	..	Lieut., Army Car Driver
Barnes, Archie F. ..	..	Captain, 2nd-5th Gloucester Regt.
Bellringer, Francis ..	..	Royal Engineers
Benjamin, Arthur ..	..	2nd Lieut., 15th Batt. Royal Fusiliers
Bennett, R. Sterndale ..	..	Major (T.F.), Commanding Uppingham School Contingent, O.T.C.
Bliss, Arthur E. D. ..	..	Captain, 13th Batt. Royal Fusiliers (<i>wounded</i>)
Bourne, Humphrey S. ..	..	H.A.C.
Breach, Gilbert H. ..	..	Royal Fusiliers (Public Schools Batt.)
Brown, Eric F. ..	..	Lieut., 5th Wilts (<i>wounded</i>)
Burchell, George H. ..	..	10th Queen's Royal West Surrey
Burke, Edmund ..	..	Captain, Canadian Contingent
Bulmer, Albert N. ..	..	R.A.M.C., 3rd E. Anglian (Field Ambulance)
Butterworth, George S. K. ..	..	Lieut., Durham L.I. (<i>killed in action</i>)
Carey, Clive ..	..	Lieut., R.A.M.C.
Chapman, Basil W. M. ..	..	City of London Yeomanry, Rough Riders
Chapman, Donald J. S. ..	..	2nd Lieut., 14th Batt. Royal Fusiliers
Chapman, Philip E. ..	..	8th Hants Regt. (<i>died of wounds at Malta</i> , <i>4th Sept., 1915</i>)
Chignell, Robert P. ..	..	Lieut., A.S.C. (Brigade Signalling Officer)
Coster, Ernest ..	..	2nd Lieut., Royal Welsh Fusiliers
Cooter, Eaton ..	..	4th Berkshires
Crust, Eugene ..	..	A.S.C. (M.T.)
Cullerne, F. Hilton ..	..	7th Liverpool (Manx Batt.)
Cumberland, Louis B. ..	..	Captain, 11th Batt. King's Royal Rifles
Cunningham, Charles E. ..	..	2nd Lieut., Hampshire Regt.
Curtis, Benjamin ..	..	Army Cyclist Corps
Davidson, Malcolm G. ..	..	Lieut., 5th Batt. Cameron Highlanders (<i>wounded 25th September, 1915</i>)
Davies, Tudor ..	..	Engine Room Artificer (R.N.)
Dawes, Lionel F. ..	..	Gloucestershire Hussars
Deane, James B. ..	..	Captain, East Kent Regt. (The Buffs)
Demuth, Norman F. ..	..	L.R.B. (<i>wounded</i>)
Derry, H. Bromley ..	..	Bandmaster, 3rd-7th Middlesex Regt.
Dyson, George ..	..	Captain, Middlesex Regt. (Brigade Grenadier Officer)
Evanson, Roger M. ..	..
Fielden, T. P. ..	..	2nd Lieut., R.F.A.
Foort, Reginald J. ..	..	Royal Navy, H.M.S. Temeraire
Foote, William H. ..	..	28th Batt., N.W. Canadians (Bandmaster)
Garvin, Sidney ..	..	Essex Yeomanry

Gibbs, Geoffrey	..	..	2nd Lieut., Norfolk Regt. (<i>died of wounds, Aug. 17th, 1916</i>)
Goossens, Adolphe	..	..	Trooper, D. of C. Hussars, Middx. Imp. Yeo.
Goossens, Leon J.	..	..	Captain, Armoured Train
Grinstead, F. Harrison	..	..	L.R.B.
Gritton, Eric W.	..	..	1st Sportsmen's Battalion, 23rd Royal Fusiliers
Grünbaum, Hyman	..	..	2nd-5th Gloucestershire Regt.
Gurney, Ivor B.	..	..	Inns of Court O.T.C.
Green, Topliss	..	..	Civil Service Rifles
Hall, Alexander E.	..	..	A.S.C. (M.T.)
Hambleton, Hale	..	..	Lieut., R.F.A.
Hamilton, Vivian	..	..	3rd-12th London Regt. Rangers
Hare, Wilfred J.	..	..	Captain, 20th Batt. Manchester Regt.
Harford, Francis J.	..	..	2nd Lieut., King's Royal Rifles (<i>wounded</i>)
Heberden, Arthur C.	..	..	2nd Lieut., 2nd Batt. Royal Fusiliers
Hedges, Arthur	..	..	2nd Lieut., R.G.A.
Heinze, Bernard T.	..	..	Lieut.
Hight, Harold E.	..	..	16th Middlesex Regt. (<i>missing</i>)
Hosking, H. Noel	..	..	1st Engineer, R.N.A.S.
Hopper, Arthur C.	..	..	2nd Lieut., 14th Royal Fusiliers
Howe, Albert P.	..	..	2nd Lieut., K.O.Y.L.I. 3rd-4th (<i>wounded</i>)
Huntington, John W.	..	..	Captain, 26th Royal Fusiliers (<i>wounded</i>)
Ireland, Joseph K.	..	..	R.N.A.S.
Jackson, Cyril	..	..	2nd Lieut., 13th Royal Warwicks
Jefferies, Leonard S.	..	..	H.A.C. (<i>killed in action, June 16th, 1915</i>)
Jones, H. Dukinfield	..	..	2nd Lieut., 11th Batt. Devonshire Regt.
Kitson, Antony B.	..	..	2nd Lieut., Dorset Regt.
Le Cornu, Ralph	..	..	O.T.C.
Leeds, Geoffrey	..	..	28th Batt. Royal Fusiliers
Lock, Harold C.	..	..	2nd Lieut., 7th (Res.) Batt., Manchester Regt.
Lotthouse, Charles	..	..	2nd Lieut., 3-22 County of London (The Queen's)
Mackenzie, Donald	..	..	2nd Lieut. 3-7 Gordons
Mackness, Claud P.	..	..	..
Marchant, Arthur R.	..	..	Essex Regiment
Martin, Leslie C.	..	..	Lieut., Northants. Regt. (<i>killed in action, May 9th, 1915</i>)
Mason, Edward	..	..	R.A.M.C.
Maudie, Cyril B.	..	..	Lieut. Colonel 1st City of London Royal Fusiliers (C.M.G.)
Mercer, E. G.	..	..	12th Royal Fusiliers
Midgley, Albert	..	..	9th Queen's Royal West Surrey Regt.
Minchin, Leonard F.	..	..	2nd Lieut., Norfolk Regt.
Mooran, Ernest J. S.	..	..	2nd Lieut., Durham Light Infantry
Morris, R. O.	..	..	Flight-Commander, R.N.A.S.
Morris, Thomas F.	..	..	Artists' Rifles
Neden, Harold	..	..	28th London Regt. Artists' Rifles
Ogilvy, Frederick A.	..	..	15th Batt. Royal Fusiliers
Ord, Bernhard	..	..	2nd Lieut., 3rd Grenadier Guards
Panting, Jesse C.	..	..	Corpl. King's Royal Rifles
Parker, Ralph W.	..	..	Royal Fusiliers
Peatfield, Thomas	..	..	2nd Lieut.
Pitts, Francis B.	..	..	Artists' Rifles
Robson, John S.	..	..
Retford, Harry	..	..

Roper, Eric W.	2nd Lieut., Royal Fusiliers (<i>awarded Military Cross</i>)
Rowe, Harry	2nd Reg. S.A. Infantry
Roxburgh, John R.	2nd Lieut., West Riding Regt.
Saull, Walter J.	Queen's Westminsters
Sharpe, Cedric	Glamorgan Yeomanry
Shaw, Edric	R.A.M.C.
Shera, Frank H.	Lieut.
Shimmin, Sydney G.	3rd-1st H.C.F.A., R.A.M.C.
Shore, Bernard R.	Artists' Rifles
Simmons, Charles I.	City of London Royal Fusiliers
Smith, H. Arnold	Artists' Rifles
Snowden, John K.	2nd Lieut., 11th West Riding Regt.
Souper, Charles A.	Artists' Rifles
Squire, Barré C.	11th Devons
Stewart, Oliver	Lieut., Royal Flying Corps
Stuart, Kenneth B.	2nd Lieut., 6th Durham Light Infantry
Swan, Richard	Middlesex Yeomanry
Stubbs, Harry H.	London Electrical Engineers
Tatam, John A.	12th Essex Regt.
Taylor, Colin M. C.	2nd Lieut., 3rd Royal Sussex Regt.
Thomas, Christopher J.	Lieut., 2nd-11th County of London Regt.
Thomas, Percy E.	Lieut., R.F.A.
Thomas, Spencer	London Rangers (<i>wounded</i>)
Thomas, Stephen K.	2nd Lieut., 3rd Dorsets
Thomas, Thomas	London Welsh
Thompson, Elliot R.	Lieut., Manchester Regt.
Thompson, Miles	2nd Lieut., Lines. Yeomanry
Thorne, George H.	
Tomlinson, Ernest	Royal Naval Air Service (Wireless)
Toye, Geoffrey	Lieut., Cornwalls
Turner, Francis M. D.	Royal Flying Corps
Vaughan Williams, Ralph	R.A.M.C.
Vunden, Maurice	Middlesex Regt.
Walters, Ivor	Artists' Rifles
Walters, T. Glyn	Artists' Rifles
Warren, Francis P.	2nd Lieut., 10th South Lancashires (<i>reported missing July 4th</i>)
Watson, Albert V.	A.S.C.
Webster, Samuel	L.-Cpl., R.W. Kents (<i>wounded</i>)
Whitaker, Horace St. J.	R.A.M.C.
Whitaker, James	Royal Navy
White, Howard F.	London Rangers
Wilkinson, A. B.	2nd Lieut., 2nd Batt. 5th Royal Sussex Regt.
Wilson, Henry E.	2nd-1st. Cambs.
Wright, Cecil K.	18th Batt. Royal Fusiliers (<i>wounded</i>)
Wright, Roland G.	9th (Queen's) Royal West Surreys
Wright, Denis S.	3rd Batt., The Buffs (Lance-Corporal)
Wynne, Warren	

Red Cross, &c.

Aitken, Ruth	Lean, Marjorie N.
Allport, S. Gwendoline	Lewis, Ida M.
(Special Officers' Hospital)	Mackie, Henrietta (Sister, Royal Naval Hospital, Gosport)
Bowden-Sinith, M.	Middleton, J. Alice
Byles, William J.	

Dodman, Ada (Manchester)	Montagu, Olga
Gotch, Veronica	Morris, Dorothy (Limoges)
Hedges, Geraldine (Hôpital Auxiliaire de l'Entente Cordiale, No. 222, Mentone)	Morse, Mrs. (Miss Harriet Solly)
Holman, Joyce (Malta)	Norman, Alice E.
Hutton, Moya W. V.	O'Neill, The Hon. Rose
Knox, Doris	O'Neill, Kathleen
Lambert, Hannah	Randall, Marie L. M. (Rouen)
Lambert, Maud	Waddington, Barbara
	Wilson, Mrs Purcell

Office Staff

Cane, R.	London Irish
Crofts, Leslie T.	R.F.A.
Griffiths, Reginald C.	25th Co. of London (T.) Cyclists
Hare, Charles P. L.	R.N.A.S.
Hatchman, John	Hussars (<i>killed</i>)
Pycock, H. R.	Artificer, Artists' Rifles (<i>died 20th Feb., 1916</i>)

Obituary.**GRAHAM PONSONBY MOORE**

Died May 5th, 1916

The news of the sudden death, in Australia, of Mr Graham P. Moore came as a great shock to a large number of Collegians, past and present. He had been a professor at the College for twenty five years, and his loss is keenly felt not only by a wide circle of pupils but also by his colleagues on the teaching staff, with whom he was extremely popular.

Mr Moore was the elder son of the late Edward Charles Moore (a great-grandson of the fifth Earl of Drogheda), and was born in Ballarat, Australia, in 1859. He studied music in Paris, Vienna, and Berlin. Amongst his teachers were Theodore Kullak and Schärwenka.

As a composer Mr Graham Moore made his chief successes in educational works and short pieces for the piano, many of these enjoying considerable popularity, not only in England but also abroad. Mention should be made, in particular, of his Poetic Studies (published by Schott & Co.), which are remarkably effective works, well able to bear comparison with many studies by foreign composers which are far more widely known. His "First Principles of Pianoforte Technique" has long been accepted as a standard work.

As an Examiner few men were more experienced or more universally popular than Mr Moore. On behalf of the Associated Board he undertook four lengthy Colonial tours. He made friends everywhere he went, and there is scarcely a town in any of our British Colonies or Dominions where the name of Graham Moore is not familiar, or where his visits are not recalled with affectionate remembrance.

Of Mr Moore's pupils the most distinguished was Mr Harold Bauer, of whose achievements he was wont to speak with very natural pride, though few men were more modest in their estimate of their own powers.

He leaves a widow and two daughters, with whom all Collegians will feel a very sincere sympathy.

HAMISH MACCUNN

A Tribute by MARMADUKE BARTON

The commencement of my friendship with Hamish MacCunn dates from 1883, the year in which College was opened.

1883! Let me search my memory of those pre-historic days when we were all so young, so enthusiastic, so frightfully wise, and so fearfully ignorant and raw! College in the first few months of its existence was very different in many ways from the present well-ordered establishment.

There were only about fifty of us altogether, and everyone knew everybody. Then it took a little time to put the machinery of government into really smooth running, and my recollection of the first few months is that of a large and healthy family of growing children constantly getting into mischief, and dear Sir George Grove, wonderfully sympathetic, but worried almost to death by restraining his numerous children from breaking rules and regulations that were very new, and therefore a little difficult to grasp by some of them.

This was, however, quickly put right, and the meaning of that blessed word "discipline" brought home to us.

In addition to the "large family" life mentioned, there was a natural tendency for Collegians of the same artistic sympathies to form small groups and meet together frequently.

One of the groups numbered four—Hamish MacCunn, Edmondstoune Duncan, Charles Wood and myself. MacCunn and Duncan lived together in rooms over a confectioner's shop in Gloucester Road, and Wood and I were at Pembroke Road, in one of the College boarding-houses.

We always sat together at the College concerts, lectures and Music Class, then held in the West Theatre of the Albert Hall. We used to drop in promiscuously at each other's "digs" and there discuss things musical and general with the sublime "cocksureness" so characteristic of that stage of life. We generally finished up with music, playing the latest thing written, or extemporising weird movements in Sonata form with first and second subjects given on the piano or on paper.

On returning from concerts or excursions, it was our invariable custom to stand under the lamp-post at the parting of our ways and sing an absurd piece of doggerel invented, I believe, by Frank Barat, which began in unison and ended with a plagal cadence in four-part harmony on "Amen." Why we did this Heaven knows, but when a friendly policeman told us to "Get home to bed and not make such a noise" we were quite satisfied!

In 1884 or 1885—I forget which—MacCunn moved to Hampstead in order to be near his great friend John Pettie, R.A., whose daughter he afterwards married, and the "quartett" was broken up.

In 1886 he resigned his Scholarship and left the College.

Of MacCunn's work during his College life I remember many beautiful songs—he was always a prolific song writer—and a Cantata which was performed at an Orchestral Concert in the West Theatre. I have forgotten the title, but it was something about a rose. I think Henry Holmes conducted, and I know Wood and I sang bass in the chorus.

Of Chamber Music, I do not remember one single example from MacCunn's pen. I have no doubt he did write some, but I have no recollection of hearing any performed, or of seeing a score.

His temperament was all for colour, and for direct, forcible effect, and did not seem to take kindly to the more abstract forms of art.

I always thought this a pity, and often tried to persuade him in after years to write some Chamber Music. Sometimes he would promise to try, but the call of the voices and orchestra seemed to be too much for him, and he always went back to them.

From 1886 to the day of MacCunn's death, our friendship grew and ripened. Many precious memories come back to me.

The musical evenings in Pettie's Studio. The orchestral Studio Concerts, at one of which I played the Schumann Concerto. A delightful holiday that I and my wife—then Miss Anna Russell—had in the Island of Arran with MacCunn, his wife and baby son; all guests of Mr and Mrs Pettie. A holiday full of jollity, good-fellowship, glorious scenery, fishing, sailing, and always music in the evenings. These and many others come to my mind.

During all the long years MacCunn was the best and most loyal of friends. In good fortune he rejoiced with me, and when dark clouds came he would "stand by" to help, even if only by the sympathy of his presence and hand-clasp.

His music he gave to all, but his splendid loyal friendship he gave to me, and, therefore, this poor tribute of affection is to the friend who was so dear to me, rather than to the artist.

In November of last year, he was told by specialists that he had only six months or at most a year to live. He told me this, and then it was my turn to "stand by."

I saw him frequently for some months, and then—on account of reasons beyond my control—I could not see him for about two months.

In the early part of July, I was away in Yorkshire examining when I received a message that MacCunn wanted to see me. Immediately on my return I went to him, and noticed the great change for the worse in his condition. From that time to his death I was with him almost daily.

When I called on the day before his death I was told he was unconscious. I went softly into the room and stood looking down on him as he lay quietly with his eyes closed. Directly I went to the bedside he opened his eyes and looked at me. He was too weak to raise his hand, but he extended his fingers as he looked at me. I knew what he meant, and I grasped the hand of my dear old friend for the last time. The following morning he died quite peacefully.

During the nine months of his illness, his patience and courage were wonderful and heroic.

It was not his lot to die in the excitement of battle with his comrades about him, but to look Death in the face as he slowly approached. This he did without flinching, like the gallant gentleman he was.

May God rest his soul, and give me one tithe of his courage and heroism when my turn comes to go the same way.

WYNНИFRED LLOYD

We much regret to hear of the death of Miss Wynnifred Lloyd, which took place in May. Miss Lloyd was at College until the end of the Easter term, 1915. She studied piano, violin, and singing, and intended to enter for A.R.C.M. in Piano Teaching in April of that year; but shortly before the Examination took place she was taken ill, and after fourteen months' suffering, borne with great courage, the end came, very rapidly at the last, in May of this year. She was a keen and enthusiastic student, and those who taught her remember her with great pleasure, and think of her with keen regret.

NORA MITCHELL

Many Collegians will hear with sorrow the news of the death of Miss Nora Mitchell, who studied piano and singing at the College a few years ago. She was very well known in Windsor where she lived, her father being a prominent citizen, on several occasions serving as Mayor of the Royal Borough. Of a most modest and retiring disposition, she had considerable musical gifts, and won the affection of all who were privileged to know her.

LIEUT. GEORGE S. KAYE-BUTTERWORTH.

We much regret to record the news that Mr George Butterworth has been killed in action in France. His military record was one of high distinction, for he was twice awarded the Military Cross for gallant conduct in the field. He was known to a considerable circle as a composer of great promise. Educated at Eton and Oxford he was a student at the R.C.M. for a time after leaving the University. His first compositions saw the light at Eton, where he studied with Mr Dunhill. While still a schoolboy he wrote and scored a piece for full orchestra, which was performed at one of the Eton Musical Society Concerts, under his own conductorship—a rare occurrence at a School. His best known works were his settings of some of Housman's "Shropshire Lad" songs, which have frequently been interpreted by distinguished vocalists, and are published by Augener. "The Cherry Tree," an orchestral piece, was produced at the last Leeds Festival, and extremely well received. He also did good work in collecting and editing folk-songs, his own recent compositions being considerably influenced by his researches in this direction.

SECOND LIEUT. ADOLPHE A. GOOSSENS.

As we go to press the sad intimation is to hand that Second Lieut. Adolphe A. Goossens (Norfolk Regt.) has died of wounds received in action. He was the second son of Mr and Mrs E. Goossens, of 70 Edith Road, West Kensington. A popular member of a talented family (of whom several have been prominent pupils of the College), he was regarded with affection by all who knew him, and Collegians everywhere will feel the sincerest sympathy with his relatives in their sorrow.

The R.C.M. Union

"A man, sir, should keep his friendships in constant repair."—DR JOHNSON.

THE ANNUAL "AT HOME"

The chief interest of the Summer Term usually centres round the "At Home." Not only is it invariably an enjoyable occasion, it is a profitable one for the Union. The approach of "the Party" usually brings in new Members, and never fails to remind *some* old Members, at least, that their subscriptions are overdue, and that, until they are paid, it is impossible to obtain their Members' Tickets.

This year, owing to the War, the Government's appeal to economise, and the general uncertainty as to the future, there was some question as to whether the "At Home" should take place. The majority of the Committee, however, felt that the serious times through which we are passing, themselves constituted a reason for emphasising the ties of friendship, and the *esprit de corps* for which the R.C.M. Union exists. It was therefore decided to hold it as usual, and the attendance of Members on the night of June 29th, though unavoidably smaller than in

previous years, fully justified that decision. The number of guests was slightly in advance of that of last year, and the spirit of fellowship, so happily characteristic of these gatherings, was only intensified by thoughts of the many Members and friends "on active service."

Our best thanks are due: to Miss Daymond and Mr Harold Darke, who, in the enforced absence of the Hon. Secretary, undertook to arrange the programme; to the following Artists, who generously gave their services, and provided the audience with such an enjoyable feast of sound, *viz.*: Miss Coral Peachey, Miss Beatrice Evelyn, Mr Spencer Thomas, Mr Howard Jones, Dr Walford Davies and Members of his "Music in War-time Choir"; to the Director and Mr Visetti for the beautiful floral decorations; and to all the members of the College Staff who worked, as is their wont, loyally and untiringly to make the evening a success. A detailed account of the proceedings will be found elsewhere, but perhaps one remark may be made here about the last item on the programme. It was a unique close to the evening, utterly inspiring and quite unforgettable, and will surely remain, not only a thrilling memory, but a spur to renewed vigour and effort on the part of every Member of the Union who was privileged to be present.

MEETINGS

Two informal Tea Parties took place during the Term in the Union Office on June 2nd and July 14th respectively.

Owing to the press of work connected with the examinations, and the consequent difficulty of fixing a date, the usual July Committee was postponed until the Autumn Term.

Members will learn, with deep regret, of the serious illness of our valued Hon. Secretary, Miss Marion Scott. She had been out of health for many months, and had been forbidden by the doctors to do any work. She was able to be present at the "At Home," but at the beginning of August she was suddenly attacked by severe illness, and for a few days much anxiety was felt as to her condition. At the time of going to press, however, we are able to report steady progress towards recovery. We wish her, from our hearts, a speedy return to sound health.

MABEL SAUMAREZ SMITH (*Assistant Hon. Secretary*).

College Concerts

"There is nothing, I think, in which the power of art is shown so much as in playing upon the fiddle."—DR. JOHNSON.

Thursday, May 25

1. QUARTET for Strings, in A minor, Op. 29 *Schubert*
PEARL MICHAELSON (Scholar)
OLGA K. HART (Exhibitioner)
SYBIL MATURIN, A.R.C.M.
DOROTHY D. CHOULES (Scholar)
2. SONGS .. a. Spirit Song .. *Haydn*
b. Vittoria .. *Carissimi*
ETHELDREDA FREEGARDE
3. PIANOFORTE SOLOS .. Preludes, Nos. 8, 9,
13, 24, 16 .. *Chopin*
IRINA MEYRICK
4. SONGS .. a. A Lament .. *Charles Miller*
b. Dreams .. *M. I. White*
c. Cuckoo Madrigal *arr. by C. Wood*
SOPHIE M. ROWLANDS (Exhibitioner), A.R.C.M.

5. VIOLONCELLO SOLO—
Sonata in F major .. *Porpora*
EDITH M. LAKE (Scholar)
6. SONGS a. Cuckoo .. *H. Wallford Davies*
b. The bough of May .. *H. Wallford Davies*
c. The sign of the Bonny Blue Bell—
arr. by Cecil J. Sharp
7. TRIO for Piano and Strings, in B major, Op. 8
BEATRICE BETTS (Lilian Eldee Scholar)
8. VIOLONCELLO SOLO—
HILDA M. KLEIN
9. SONGS .. *Nancy F. Phillips* (Exhibitioner), A.R.C.M.
S. DOROTHY THUELL (Dove Scholar)
10. ACCOMPANISTS—
KATHLEEN COOPER (Scholar) IRINA MEYRICK
CONSTANCE STOCKBRIDGE

Tuesday, June 6 (Orchestral)

1. SYMPHONIC POEM—
Danse Macabre .. *C. Saint-Saëns*
2. SONG O ma lyre immortelle (*Sapho*) *Gounod*
OLGA H. L. HALEY, A.R.C.M.
3. CONCERTO for Pianoforte and Orchestra—
in B flat minor, Op. 23 .. *Tchaikovsky*
HILDA M. KLEIN

4. RECITATIVE AND AIR—
Éri tu (*Ballo in Maschera*) .. *Verdi*
FREDERICK W. TAYLOR (Galer Scholar)
5. OVERTURE AND INCIDENTAL MUSIC—
Ravenswood .. *A. C. Mackenzie*
Conductor—
SIR CHARLES V. STANFORD, D.C.B., LL.D., M.A., Mus.Doc.

Monday, June 19

1. QUARTET for Strings, in E flat major, Op. 74 *Beethoven*
STELLA R. AMBROSE (Scholar)
MAUD GOLD (Morley Scholar) SYBIL MATURIN, A.R.C.M.
S. DOROTHY THUELL (Dove Scholar)
2. SONGS a. Après un rêve .. *G. Faure*
b. I love the jocund dance .. *H. Wallford Davies*
MARGUERITE A. ECHEVARRIE
3. SONATA for Violoncello and Pianoforte, in D minor .. *C. Debussy*
S. DOROTHY THUELL (Dove Scholar)
MARGARET CHISHOLM

4. SONGS—
a. My heart's in the Highlands .. *Schumann*
b. The Highland widow's lament .. *Schumann*
c. Highland Cradle Song .. *Elthel R. McLellan* (Scholar)
5. QUARTET for Piano and Strings, in E flat major, Op. 87 .. *Dvorák*
CECIL E. M. DIXON
FREDERICK C. HOLDING (Scholar)
SYBIL MATURIN, A.R.C.M.
DOROTHY D. CHOULES (Scholar)
6. ACCOMPANISTS—
CONSTANCE STOCKBRIDGE HARRY H. STUBBS, A.R.C.M.

Tuesday, June 27

1. SONATA for Pianoforte and Violin, in A major, Op. 13 .. *G. Faure*
KATHLEEN LONG (Pringle Scholar)
NANCY F. PHILLIPS (Exhibitioner), A.R.C.M.
2. SONGS— a. Summer Rain .. *C. Willby*
b. Secrecy .. *Hugo Wolf*
EVELYN E. TAY (Exhibitioner)
3. VIOLIN SOLOS—
a. Berceuse .. *G. Faure*
b. Scherzo—Tarantella .. *Wieniawski*
DORIS HOUGHTON (Grove Exhibitioner), A.R.C.M.
4. SONG .. Sea Wrack .. *Hamilton Harty*
ETTA SCOTT

5. SUITE for String Quartet, Op. 19—
"Lady Audley's Suite" .. *Herbert Howells*
(First performance) (Bruce Scholar)
DORA GARLAND (Wilson Scholar)
STELLA PATRICKEN, A.R.C.M.
SYBIL MATURIN, A.R.C.M.
S. DOROTHY THUELL (Dove Scholar)
6. SONGS—
a. The Twa Corbies .. *Ivor Gurney* (Scholar)
b. The Birls of Aberfeldy *Old Scotch Song*
GERTRUDE HIGGS (Berkshire Scholar)
7. ORGAN SOLO Fugue (from Sonata) *Reubke*
REGINALD ARMITAGE (Scholar)
8. ACCOMPANISTS—
IRINA MEYRICK ALICE ROLLINS, A.R.C.M.
CONSTANCE STOCKBRIDGE
GEORGE T. BALL (Clark Scholar), A.R.C.M.

Thursday, July 6

1. TRIO for Pianoforte and Strings, in F minor, Op. 65 .. *Dvorák*
GEORGE T. BALL (Clark Scholar), A.R.C.M.
DORA GARLAND (Wilson Scholar), A.R.C.M.
S. DOROTHY THUELL (Dove Scholar)
2. SONGS a. Separazione .. *Old Italian*
b. Summertime on Breton *Graham Peel*
ELLEN M. TAYLOR (Scholar)
3. VIOLIN SOLO Chaconne .. *Bach*
DORA GARLAND (Wilson Scholar), A.R.C.M.
4. SONGS .. a. The Tryst .. *J. Sibelius*
b. Midsummer Eve .. *Grieg*
H. DOROTHY MORRIS (Scholar-Elect)

5. PIANOFORTE SOLO—
Prelude and Fugue in D major *Bach-d'Albert*
KATHLEEN M. COOPER (Scholar)
6. VIOLONCELLO SOLOS—
a. L'égrende, Op. 32 .. *d'Ambrosio*
b. Scherzo, Op. 61 .. *Godard*
HAROLD MUSLIN (Scholar), A.R.C.M.
7. ORGAN SOLO Prelude and Fugue (B-A-C-H) *Liszt*
JAMES E. WALLACE (George Carter Scholar), A.R.C.M.
8. ACCOMPANISTS—
IRINA MEYRICK
GEORGE T. BALL (Clark Scholar) A.R.C.M.

Friday, July 14 (Orchestral)

1. POEM for Orchestra— With the Wild Geese .. <i>Hamilton Harty</i>	4. AIR .. <i>Il mio tesoro (Don Giovanni)</i> .. <i>Mozart</i> DANIEL JONES (Scholar)
2. DUET .. <i>Saper vorrei se m'ami</i> .. <i>Haydn</i> Orchestrated by Herbert Howells (Bruce Scholar)	5. SYMPHONY No. 1, in C minor, Op. 68 <i>Brahms</i> Conductor—
<small>ETHEL McLELLAND (Scholar)</small>	<small>SIR CHARLES V. STANFORD, D.C.L., LL.D., M.A., Mus. Doc.</small>
3. CONCERTO for Pianoforte and Orchestra— No. 4, in C minor, Op. 44 .. <i>C. Saint-Saëns</i> KATHLEEN LONG (Pringle Scholar), A.R.C.M.	

The Royal Collegian Abroad

"Some swift spirit has blown this news abroad."—FORD.

LONDON

Another concert arranged by MR EUSTACE ERLEBACH on behalf of the British Red Cross Society, in this case for the Kensington Division, took place at the Kensington Town Hall on May 31st. In this concert the vocal soloists were Miss K. Vivian Worth, Miss Gertrude Higgs, Mr Dan Jones. The String Quartet consisted of Miss Dora Garland, Miss Nancy F. Phillips, Miss Sybil Maturin, and Miss S. Dorothy Thuell, and the Horn Trio, Mr A. E. Brain, jun., Miss Dora Garland, and Mr G. Thalben Ball. Piano Solos were given by Mr Ball and Mr Rupert O. Erlebach.

All those taking part were thus connected with the College, except Mr A. E. Brain, jun. The programme was much appreciated by those who were privileged to be present, and encores were frequently demanded. The profit resulting from this Concert amounted to £64 8s 6d.

The programme included the Brahms Horn Trio in E flat, Op. 40, and the Piano Quintet "Scherzo" *Molto Vivace; Poco Tranquillo*, from Quintet in A, Op. 81, by Dvorák.

PROVINCIAL

WINDSOR

THE WINDSOR AND ETON CHORAL SOCIETY, which the late Sir George Elvey founded, gave their Spring Concert on the day of the famous organist's centenary, March 27th. The Concert was a most successful one, and there was a very good attendance, despite the atrocious weather conditions. Miss McLelland and Miss Gertrude Higgs were amongst the soloists, and Sir Walter Parratt conducted.

TORQUAY

MISS IRENE FINNEMORE arranged a Concert in aid of the Torbay Hospital in May. It was a success, artistically as well as financially.

COLONIAL

JOHANNESBURG

A RECITAL OF MUSIC was given in St. Mary's Church Hall on November 24th, 1915, in aid of the *Musical News* Fund for Sending Mouth Organs to Soldiers at the Front. There is no consecrated Church as yet, so this huge Parish Hall is used as the Church. Mr and Mrs Deane had the greatest share in the programme. Mr Deane played several organ solos and Mrs Deane some piano pieces, including Bach's Chromatic Fantasia and Fugue.

MISS DOROTHEA NIVEN is now teaching at Roedean School, Parktown, Johannesburg, where she was formerly a pupil. She writes to say that she has 24 pupils, and finds the work very interesting. In addition to teaching the piano, she has theory and harmony classes. "I am longing for the next Magazine," she writes, "to see what the Concerts have been like, and the Director's address."

MISS IANTHE WILLIAMS is now in Capetown, and is keenly interested, and active, in musical work there.

FOREIGN

NEW YORK

MR JAMES FRISKIN made his first appearance in New York at the Aeolian Hall on February 15th. His programme included Bach's Partita in C minor, Beethoven's Variations in D major on a theme by Righini, and his own Sonata.

Collegians will be glad to hear that the New York audience were impressed with Mr Friskin's playing. The *Musical America* says:—"The outstanding feature of Mr Friskin's playing is his sincerity. He is entirely absorbed in his work, never even attempting to affect the mannerisms that win the favour of indiscriminating audiences."

FRANCE

SECOND LIEUT. ERIC ROPER, Royal Fusiliers, has been awarded the Military Cross for conspicuous gallantry when rescuing wounded men. He personally carried a badly wounded man from the enemy's wire, though fired at and bombed, and was instrumental in saving many lives.

CAPTAIN FRANCIS J. HARFORD is now stationed at the 4th Army Infantry School, where he is Sniping Officer and President of the Mess Committees.

ORGAN RECITALS

MR HAROLD DARKE gave a series of twelve Recitals at St. Michael's, Cornhill, on Mondays in May, June, and July at one o'clock. The average congregation was about 300, and on June 19th over 400 people were present.

DR WM. H. HARRIS and MR DARKE have given Recitals at Christ Church, Oxford, in aid of the local V.A.D. Hospital.

APPOINTMENTS

MR F. H. SHERA, M.A., Mus. M., of Bradfield College, will take up the post of Director of Music at Malvern College in September.

MR HAROLD DARKE has been appointed Organist and Choirmaster of St. Michael's Church, Cornhill.

MR G. THALBEN BALL has been appointed Organist and Choirmaster at St. James's, Paddington, in succession to Mr Darke.

WEDDING

MISS ELSIE LOUISE WILLIS to Mr Charles B. Aylward, on July 1st

BIRTHS

IRELAND.—On May 23rd, to Capt. and Mrs J. K. Ireland—a son, John Charles.

CLYDE VICE.—On Sept. 24th, 1915, to Mr and Mrs Clyde Vice—a daughter, Ellen Patricia Clyde.

Reviews

"THE GROWTH OF MUSIC."

A History of Music for Schools, in 3 Volumes, by H. C. COLLES, Oxford, The Clarendon Press, 3/6 each Volume.

"Musical history cannot be taught from a book," says our late Editor at the outset of his preface. This is true of all history to a certain extent, for most of the finest historical books, from the Bible downwards, were written more with the idea of proving facts than of teaching them, and most of all with the idea of illuminating the path of the seeker after knowledge.

Musical history, properly taught, can go beyond this. It can, in a surprising way, quicken a student's sense of beauty and urge him on to love music more for its own sake. Music pupils are in danger not so much of losing their sense of historical

perspective, but of never having any sense of it to start with. They are often so wrapped up with modern developments, and so highly attuned to the complex thought of their own age, that their attitude to the great music of the past becomes, through sheer ignorance, one of merely stupid intolerance. Here the guidance of an entirely sympathetic historian, such as Mr Colles proves himself to be in the three volumes now before us, is truly valuable and wholesomely corrective. The books should receive a warm welcome from all who are concerned in teaching music on general rather than special lines.

In outline they form a delightfully concise and lucid summary of most of the musical events which really count in the chain of progress.

The first volume takes us through the earliest stages of importance, touching the work of the Troubadours, of Palestrina, and Monteverde, passing on by way of the Sixteenth Century English school to deal with Corelli, Scarlatti, Lully, Couperin, Schütz, Purcell, and other notabilities of the seventeenth century, and treating lastly, and most fully, of the work of Handel and Bach.

The second volume deals entirely with what Mr Colles calls the "Age of the Sonata," and gives most of its space to the symphonic and chamber work of Haydn, Mozart, and Beethoven.

In the third and last book the author embarks upon the consideration of new paths, tracing the influence of the later works of Beethoven and of the songs of Schubert, and noting the importance of the innovations of Weber and Berlioz. Much consideration is given to the work of the great Romanticists, and to Wagner. Finally, three more general chapters upon Chamber Music, and Symphony, and National Ideals and National Progress (including our own) bring us to the brink of the present century, and serve to round off the clear and comprehensive scheme of the work.

This is only the veriest framework of the books. The dry bones of musical history—the periods, the facts, the names and the dates—cannot inspire us, and fail even to interest us by themselves. It is part of Mr Colles's scheme to show "that the great men who gave us our music were not isolated phenomena . . . but that they have all been links in a chain and mutually dependent," and thus to increase our interest in living music, as we study it, by giving us some glimpses of the environment of the writers, and by tracing the progress and expansion of the idea of beauty in vocal and instrumental composition.

All this is invaluable, but it is in the *rôle* of illuminator that Mr Colles proves himself to be so exceptional a musical historian. His catholicity is remarkable. In the third volume especially, where he is almost impartially appreciative of the work of Chopin, Schumann, Mendelssohn, Brahms, Wagner, Tschaikovsky and Dvořák, one feels that whatever may be his personal prejudices his scope of keen enjoyment is wide and comprehensive. Yet there is no lack of just proportion in his judgments—he does not mistake the small men for the big, nor does he apply the same standards of criticism to all. Particularly interesting and suggestive is his comparison of the styles of Brahms and Tschaikovsky, in which he seems to appreciate the points of view of both, even where they are most at variance in methods and ideals.

It is perhaps a pity that Tschaikovsky is the only Russian master to whom serious attention is given in the chapter on national ideals, for Moussorgsky, Rimsky-Korsakoff and Borodin, who are merely mentioned, would seem (in the light of our later knowledge) to be more strongly typical of the true Russian style than a composer whose polished phrasing and almost sentimental suavity give him, in many respects, greater kinship with the French than with his own countrymen. But this defect, if defect it be, is a small one, and, in view of Mr Colles's aim "to give as distinct a picture as possible of the place taken by the greatest men in the development of the art as a whole," it is, perhaps, almost excusable.

Nothing is more remarkable in the work as a whole than the sense of level proportion that is preserved from beginning to end. It is a history to read with true enjoyment, and its place in the plan of musical education should be assured. As a just presentation of important facts, it is in all respects reliable; but this is only a small part of its claim upon the attention of teachers and students. It should serve to stimulate and extend our sympathies, and, by its own quiet enthusiasm, compel us to take a wider view of music in its relationship to human life and character.

"APPLIED STRICT COUNTERPOINT."

By C. H. Kitson. Oxford. The Clarendon Press.

This is a remarkably interesting work, and deals ably with a subject which most apologists for Counterpoint have deliberately shirked. The study of strict counterpoint is seldom cultivated in any but a technical and analytical way. To the student who has worked through the various species and grades without feeling that he has arrived at any special enlightenment, the examples given, and Dr. Kitson's comments thereon, will come as a revelation, and cannot fail to re-kindle interest in the subject. Particularly informing are the author's dissertations upon the various modernizations of Counterpoint and the extensions of original principles, which have enjoyed some vogue in recent years.

To say that he is in every particular a consistent critic would be to overstate the case. In the midst of his pleas for the overthrow of sham rules and excrescences which have grown up since the sixteenth century he advises the beginner not "to write anything which is wrong from the current standpoint." This perhaps weakens his argument. If Palestrina is to be the supreme authority it is a little distressing to be asked to avoid writing consecutive fifths in a way that Palestrina considered good!

At the same time, his attempt to verify the real rules of counterpoint, by an appeal to the practice of the composers upon whose language such rules are professedly based, is uncommonly successful and convincing. Excellent advice is given regarding the writing of strict counterpoint without a *canto fermo*, the treatment of Hymn tunes in a contrapuntal style, and the composition of chorales, madrigals and motets. Of ordinary (and extraordinary) books upon scholastic counterpoint there is an inexhaustible supply. This work taps a new spring altogether. It only remains to add that it is written in a style that is on a far higher level than that of the generality of text-books, and that it is beautifully printed and produced.

The Term's Awards

"Honour ne'er was won in sleeping."—SCOTT.

The following awards were made at the close of the Midsummer Term:—

i. COUNCIL EXHIBITIONS (£50)—

Cicely M. Daubeney, A.R.C.M. (Piano)	..	..	..	£8	0	0
Marguerite A. Echevarri (Singing)	..	..	..	£8	0	0
Thomas J. Harris .. (Organ)	..	..	..	£8	0	0
Hilda M. Klein .. (Piano)	..	..	..	£10	0	0
A. May Mattingley .. (Singing)	..	..	..	£8	0	0
Thelma Petersen, A.R.C.M. (Singing)	..	..	..	£8	0	0

2. CHARLOTTE HOLMES EXHIBITION (£15)—
(E) Nancy F. Phillips, A.R.C.M.
3. CLEMENTI EXHIBITION (value about £28) for Pianoforte Playing—
(E) Dorothy T. Davies
4. ORGAN EXTEMPOРИSING PRIZE (value £3 3s.)—
(S) Herbert N. Howells (Bruce)
5. HENRY LESLIE (HEREFORDSHIRE PHILHARMONIC) PRIZE (£10) for Singers—
(S) Gertrude Higgs (Berkshire)
6. ARTHUR SULLIVAN PRIZE (£5) for Composition—
(S) Stanley H. Wilson
7. SCHOLEFIELD PRIZE (£3) for String Players—
(E) Nancy F. Phillips, A.R.C.M.
8. DANNREUTHER PRIZE (£9 9s.) for the best performance of a Pianoforte Concerto with Orchestra—
(S) George T. Ball, A.R.C.M. (Clark)
9. CHALLEN AND SON GOLD MEDAL for Pianoforte Playing—
(S) Kathleen I. Long, A.R.C.M. (Pringle)
10. JOHN HOPKINSON MEDALS for Pianoforte Playing—
Gold Medal .. Irina Meyrick
Silver Medal .. (S) Kathleen M. Cooper
11. GOLD MEDAL presented by the late Raja Sir S. M. Tagore of Calcutta for the most generally deserving pupil—
(S) Dora Garland, A.R.C.M. (Wilson)
12. PAUER MEMORIAL EXHIBITION (£7 10s od) for a Piano Student named as Proxime in the Open Scholarship Competition—
Margaret A. W. McMaster
13. ELOCUTION CLASS—
Barbara E. A. Samuel Director's Prize
Helen R. McMillan Registrar's Prize
(S) Frederick W. Taylor { Mr Cairns James's
Highly Commended—
(S) Gertrude Higgs
Muriel Cardwell
Kathleen E. B. Connah
Thelma Petersen, A.R.C.M.
(S) Daniel Jones
14. THE DIRECTOR'S HISTORY ESSAY PRIZE—
(S) Herbert N. Howells (Bruce)
15. MESSRS. W. E. HILL & SONS' PRIZE OF A VIOLIN, BOW and CASE—
(E) Doris Houghton, A.R.C.M. (Grove)
16. THE ASSOCIATED BOARD OF THE R.A.M. and R.C.M. have awarded Exhibitions to—
Gladys P. Ashdowne (Piano), Gibraltar
Adrian Holland (Piano), Australia
17. THE HEYWOOD-LONSDALE (SHROPSHIRE) SCHOLARSHIP—
Effie K. F. Archer (Violin)
Proxime accesserunt—
Margaret W. Bourne
Nora E. Morgan
Muriel L. Slinn } (Piano)